B Toledo

# THE MUSEUM

WHAT IT IS
WHAT IT HAS
WHAT IT DOES

## THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

## THE MUSEUM:

## WHAT IT IS, WHAT IT HAS, WHAT IT DOES

The Toledo Museum of Art, ranking among the ten greatest in America, is the result of a great idea, a long-range plan, and excellent administration. Over a period of more than 60 years, the Toledo Museum of Art has steadily grown in prestige and in influence and in the number of people it reaches.

The current annual peak attendance at the Toledo Museum is 375,000. Throughout the six decades of its existence probably more than 5,000,000 people have visited Toledo's Museum. Every year an average of 100 people per week from the far places of the earth also are our visitors. Many of them come to Toledo specifically to visit the Museum and for that alone.

*The Toledo Museum owns works by Rembrandt, Velasquez, El Greco, Holbein, Picasso, Renoir, Matisse and many European, American, and Oriental artists.*

One of the wisest provisions of the will of Edward Drummond Libbey states that at least half of the yield from his contributed investments should go to acquisitions. In other words, the Toledo Museum cannot stand still. The visitor who knew its contents reasonably well ten years ago would be amazed today . . . amazed at the constantly increasing flood of new treasures.

The latest great forward stride of the Toledo Museum has taken place since the end of World War II. The Museum's problem is immediately apparent. It is the Museum's duty to inform. Its purposes are to collect, to preserve and to educate. The collections grow and will continue to grow, the preservation of them is essential and is increasingly costly, the people who seek to learn . . . adults and children . . . increase daily.

*The School is one of the activities of the Museum which literally demands expansion. Daily the area served by the Museum expands and daily the number of students increases. Thousands come every year to see the paintings of Cezanne, Van Gogh, Manet, Hals, Goya, Rubens, Pissarro, Steen, Terborch, Gainsborough.*

The Museum is dear to the hearts of the people of this area but that fact does not relieve it of problems. These problems are concerned with the acts and changing policies of government, with personnel, with the growth pattern of our city, with inflation, with maintaining the status of the Toledo Museum as one of the great museums of the Western world.

The Museum is affected by competition. When it was founded there were only a handful of museums in all of our country. Today, there are more than 4,000 in America alone. Competition also enters the picture in the field of acquisitions. The cost of worthwhile art has multiplied many times, and while that which the Museum owns is worth many times what it cost us, acquiring new art calls for funds in the stratospheric range.

*An unexcelled glass collection highlights Ancient and Near East glass, boasting priceless objects from Egyptian, Roman and Syrian cultures of centuries ago. Two large galleries are devoted to European and American glass, and the collection is expanded constantly.*

One of the things the Museum has to preserve is its stability as an institution. In sixty-one years it has had only three directors: George W. Stevens, Blake-More Godwin and Otto Wittmann, the present director. In this time also it has had only seven presidents. Stability means continuity and justifies investments. When the Museum stops collecting, it becomes a static dead storage, and that must not happen in Toledo.

Recently, Otto Wittmann, Director, pointed out that the income from the estate of Mr. Libbey, the first year after his death, was as great as it was in 1962 . . . 35 years later. When you measure this fact against the further fact that all costs of living had soared in that period, Mr. Wittmann said, the Museum is three times as large as it was in 1926, and daily accommodates five times as many people and does twenty times as many things as it did 35 years ago. From this, one can get an idea of the Museum's great problems.

*The Museum devotes two galleries to Art of the Netherlands, featuring in painting and decoration the Golden Age of the 16th century and such masters as Cuyp, Ruisdael, Maes and Hobbema.*

The problem can be met only by increased endowment. The people of Toledo have made a beginning in this respect. To the funds contributd by Mr. and Mrs. Libbey, Mr. Secor, Mrs. Ketcham and others, have been added other endowed contributions. But only a small part of the amount needed has been obtained.

In addition to other costs the Museum has an increasing preservation cost. You cannot neglect great art. It requires constant technical attention. Equally important is showmanship. Not a single picture in the Toledo Museum is located where it was fifteen years ago. The Museum constantly develops new ways of display.

Experimentation is an important part of the Museum's functioning. We constantly experiment with new ways of imparting information. We have added informative and exploratory material to the traditional limited identification attached to paintings and art objects.

*The Medieval period is illustrated in objects of ivory, enamel, and glass, sculpture, stained glass windows and three colonnades from centuries-old cloisters.*

The Toledo Museum is in no sense a part of any government. We receive no tax money, although many museums do. The Toledo Museum has been referred to as a one-hundred-million dollar institution, and it is not an over-statement of value.

About 2,500 children participate each year in the Museum's free Saturday art and music classes, largest program of its kind in the world. Pupils from public, private and parochial schools explore the wonderful realm of art in the galleries and studio classes under the guidance of staff instructors.

*Area artists benefit greatly from a special gallery reserved for Toledo and area artists on a year-around basis. This regular service of the Museum provides artists of the community an opportunity to show their works to the populace.*

The Museum's value can be maintained only by constantly improving our present building, which is far too valuable to destroy or to re-locate, and by improving the area of which we are a part. It is all too evident that the area around the Museum must be re-established.

Outstanding, not only in the United States but in the western world, is the Museum's art school. Here adult and child enrollment averages more than 3,500 per year. Many area residents got their first glimpse of the pleasure of creating works of beauty at the Toledo Museum.

*The priceless treasures of the Museum include the world's finest collection of glass, and that collection includes the Toledo Flagon, the Roman Cameo Vase, an Amelung Goblet, and the Beroviero Goblet.*

There are islands of restored life of ancient days and distant climes in the Toledo Museum. For instance, there are two galleries in which France of the 17th and 18th centuries has been brought to life. Others bring to life the memorable centuries in the lives of other countries.

Work of Toledo area artists is exhibited annually in a May Show sponsored jointly by the Museum and the Toledo Federation of Art Societies for more than forty years. The jury selects award winners and purchase prize recipients in several categories.

*Lending records is an important service of the Museum's Music Department, which maintains a collection of 9,000 records in its record library. Most long playing discs may be borrowed at no charge.*

Some 1,200 adults register annually for classes in the Museum art school, where they study design, drawing, painting, crafts, ceramics, sculpture, graphics, art history and appreciation. It is hard to over-estimate the inspiration and the uplift which the Museum has given to so many people in Toledo.

In our collection, history tells us that despite everything that has happened to him, man remains unconquerable in his yearning to reach for the stars. From the darkest of dark ages, the human spirit and the human soul gaze out from paintings, write their message in the towering cathedrals, and take shape in the sculpture of antiquity.

*Special galleries contain the art of the 17th and 18th centuries and memorialize the Court of Versailles and its love of rich embellishment in splendid paintings, sculpture and furniture.*

In the history of man as recorded in his works of art, we can see from the perspective of the ages that although man periodically has foundered and sunk into bogs, his course overall has been upward. This brings us to the one thing every one of us can take from the magnificent collection of The Toledo Museum of Art and the work of education the Museum does, and that is *faith.*